THE RELATIVE STRIKING POWER, DURATION, AND INTENSITY BETWEEN THE METAPHOR IN HAWTHORNE AND THE FLAT IMAGERY IN HEMINGWAY

A Monograph

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by

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ABSTRACT FOR A MONOGRAPH ON THE RELATIVE STRIKING POWER, DURATION, AND INTENSITY BETWEEN THE METAPHOR IN HAWTHORNE AND THE FLAT IMAGERY IN HEMINGWAY

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With respect to using two short stories selected through random sampling from the works of Hemingway and Hawthorne, this monograph is concerned with describing the intensity of metaphor in Hawthorne compared to and contrasted with the flat imagery found in Hemingway.

Little effort is devoted to any semantic or philosophical analysis as to the content of the short stories, other than to state that any successful short story or poem has much of its success in the synthesis of content and form. There are no perplexing problems in the short stories used; each is accessible to meaning from a moderately well-read student. The phrase or clause chosen is analyzed for its intensity, not for its content or subject matter.

Ernest M. Robson's The Orchestra of Language, written in aid of written composition, compares speech combinations with the combination of various sections of an orchestra. The several phonemic sets have sound effects paralleling those of orchestras. The combinations can be measured objectively. The striking power of each phrase or clause can be added in terms of the phonemic syntax. The time duration in seconds can be ascertained the same way. The intensity is obtained by dividing the striking power by the time duration in seconds. The higher the intensity, in theory,

the stronger the emotive appeal or expression. It remains to be discovered whether there are significant differences between intensity in metaphor and flat imagery.

The findings reveal no significant differences in intensity. Yet, it is true that intensity will not reveal the whole picture as there are substantial differences among the different items. For example, the total striking power for Hawthorne's metaphor is 17.7% greater than for the imagery in Hemingway. In addition, the time duration for the metaphor in Hawthorne is 18.2% greater than for Hemingway's imagery. However, the compensating differences--to .5%--makes the intensity nearly the same.

A random sampling of 15% of all the words in the four stories indicates a total average intensity of 84.5% whereas the average intensity for Hawthorne's metaphor and Hemingway's imagery is 106.6%. The ratio is 84.5; 106.6%, and indicates a difference of 26.1% greater intensity for metaphor and for imagery than for a random sampling of the total verbal output for both.

Further, the random sampling of 15% of all the words indicates that the time duration for the stories differs by 3.2% in favor of more length for Hawthorne. When this 3% factor in favor of time-duration for Hawthorne is taken from the metaphor time-duration revealing 18% more in favor of Hawthorne than Hemingway, the differential for greater time duration in Hawthorne is still 15%, a significant difference.

Therefore, in regard to the metaphor in Hawthorne and the imagery in Hemingway, the determining factor is that of time duration, not intensity. The data reveals that this time duration with intensity of each being virtually equal--is greater--for metaphor by a margin of 15%.

Accepted by:

Leon Wesley Rowe, Chairman

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Chapter 1

NATURE OF THE MONOGRAPH, PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN, PROCEDURE, AND DEFINITIONS

NATURE OF THE MONOGRAPH

The initial consideration to be undertaken when discussing language and its relationship to man is that of man himself--with his need and ability to communicate with others. In this instance, the consideration relates to literature. One can start with man's total personality of thinking, feeling, or sensing, or, in other words, with, his worlds of heart, head, and hand. He has his thoughts, his sensorial responses, and his emotions in responding to experience. Of course, the experience the author responds to is his vision of life. Man communicates these visions in many ways; one of the ways is through the humanity of art, music, and literature.

He expresses his artistic response through visual images and through the media of color and form in arousing personality responses of the viewers. Music evokes and expresses sensorial and emotive responses--and, frequently, intellectual responess. Literature, however, through its use of language, involves many of the images of the artist and many of the sounds of the musician, thus enabling communication to take place on deeper and wider levels, or at least on multiple levels. Man's literature is certainly a highly significant way of communicating a vision of

experience. It is significant to realize that in language one moves from sound to sense, and that only through the words themselves can this movement in literature be made. There are no other "carriers" than language in a literary sense.

Language structures can be so ordered or handled as to present bare physical facts on a purely concrete physical level, or so handled as to arouse intellectual responses--either those of perception or those of cognition. The perceptive force is stronger than the cognitive force in literature. Or, as is generally the case with literature, language is handled to arouse, express, or assert the emotive or attitudinal responses to experience of the author and reader.

Literature, with its particular structures, involves the total personality of man in the appeals must be made concurrently to his worlds of senses, sense, and emotion. The unique structures of language rest upon the arrangement of phonemes, morphemes, lexemes, and sememes, all graduated from the smallest unit through the paragraph or verse. To evoke the necessary responses for effective communication or expression, writers have traditionally used simile, metaphor, alliteration, oxymoron, synecdoche, personification, hyperbole, onomatopoeia, assonance, and other figures of speech or ornaments. As well, they have used the tools of comedy, the epic, tragedy, and melodrama. However, these views of life are themselves expressed through the figures and ornaments indicated.

Before the twentieth century, literary man presented his readers with all matters of detail, leaving little room for more description or even less room for interpretation! Central and peripheral areas of thought were always clearly directed. But, as Highet points out, such is not

the case in the twentieth century:

> Mallarme tells us how many reeds he would paint beside the lake. Pound presents phonetic transcriptions of American and English dialects in his Canto. Joyce, too, is scrupulously exact in reporting and echoing every noise heard in a bar, every advertisement glimpsed in a shop-window. But what they state is the detail, and the articulation of the detail with the central thought, are left for the reader to work out.[1]

Before the era of the symbolists and imagists, the writers gave their central position and supplied details in support. When they desired that the reader reach another level of involvement, they produced the figures of speech and ornaments of poetry essential to get him there. The pre-twentieth writers in the United States, including Melville, Hawthorne, Whitman, Longfellow, Whittier, and Lowell, "took no chances" on--or with--the readers.

However, the "Imagists," numbering among them such figures as Amy Lowell, D.H. Lawrence, Richard Addington, and Ezra Pound, freed themselves and the world of literature--their position--by insisting upon the use of the common word, on freedom of the free verse, on absolute choice of subjects, and on the need to present an image made of specific details. They attempted to avoid figures of speech and, particularly, the world of metaphor. It seemed as though they viewed the world of experience as one where the reader would be needed to create or re-create the artistic experience. Thus, the authors sent about clouds of clues, each physical in nature. These clouds of clues swarmed as bees swarm. If they struck in any way the perceptivity of the reader, they fused to a revealing point. If they did not strike at all, they simply "went by the reader."

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[1]Gilbert Highet, The Classical Tradition (New York: Oxford, Galaxy, 1967), p. 503.

Of course, this phenomenon was a bit of a shock to the readers, who until now, had had all the content information given them.

Imagery and other trends in writing, including that of scientism, demanded less omniscience on the part of the writers and more participation on the part of the reader. Obviously, much of this new approach demands attention to the language of the works themselves. It is a matter of record and within the knowledge of even the casual reader that American novelists and short story writers have reflected in their art and dedication the use of the concrete detail or image as the substance of understanding or communicating.

Because the scope of the monograph must necessarily be limited, the short story rather than the novel was chosen. Since the short story is related to a single main incident which represents, intensely, one aspect of human experience, the images or metaphor or both are usually sustained and obvious. The short stories from Hemingway and Hawthorne pose no unusual problems, from the point of literary philosophy. Thus, it is relatively easy to concentrate on certain linguistic structures for descriptive purposes.

The purpose of this monograph, specifically, is to examine the language structures of a traditional nineteenth century American writer and a typical twentieth century American author, limiting consideration to the short story art of each. Nathaniel Hawthorne (1804-1864) is a competent representative of the nineteenth century writers because of his popular appeal and reputation. Although short stories were published before Hawthorne's time, Thomas H. Dickinson in his book, Making of American Literature, indicates that Hawthorne established the short story

as a literary form.[2] Ernest Hemingway (1899-1961) is an adequate representative of the twentieth century's attention to imagery.

The nature of the monograph is chiefly concerned with describing the intensity of the metaphor in randomly selected short stories of Nathaniel Hawthorne as compared and contrasted with Ernest Hemingway's flat imagery. This is not to assert that there is no metaphor in Ernest Hemingway's art or that there is no flat imagery in Nathaniel Hawthorne's art. Nevertheless, it is asserted that there is more flat imagery in Hemingway's literary works than in the art of Hawthorne. At this point, it is necessary to state that, for this study, the figures of speech are reduced to the mataphor in Hawthorne, although the argument might be that all figures of speech used by Nathaniel Hawthorne should be considered. The metaphor, with its extreme but astonishing device for contradiction, must be considered against the striking power of the flat image.

The short stories, "The Birthmark" and "Feathertop: A Moralized Legend,"[3] were selected from the works of Hawthorne by random sampling, and two short stories, "A Way You'll Never Be" and "The Short Happy Life of Francis Macomber,"[4] were likewise randomly selected from Hemingway's literary work. These stories were chosen for the purpose of studying the language structures and, the language structures selected are those relating to the metaphor of Hawthorne and to the flat imagery of Hemingway.

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[2]Thomas H. Dickinson, The Making of American Literature (New York: Appleton-Century Company, Inc., 1932), p. 418.

[3]Newton Arvin, (ed.). Hawthorne's Short Stories (New York: Alfred A. Knopf, 1961), pp. 177-193, and pp. 251-269.

[4]Charles Poore, (ed.). Ernest Hemingway: The Hemingway Reader (New York: Charles Scribner's Sons, 1953), pp. 381-392, and pp. 541-572.

The position taken is that there should be some common method of analyzing the relationship of Hawthorne's metaphor with Hemingway's imagery. Little effort is devoted to any semantic or philosophical analysis with regard to the content of the stories, other than to state that the success of any good short story depends largely upon the writer's skill in combining form and content.

To evaluate the stories for intensity of striking power some tool must be used. Thus, Ernest M. Robson's The Orchestra of Language[5] was chosen to aid this analysis. In The Orchestra of Language, Robson compares individual phonemes to the combinations of various sections of an orchestra. After intensive study, he assigned each phoneme or phonemic combination a numerical value referred to as striking power. Thus, "striking power" must be defined as the numerically assessed relative force of one sound with respect to all other phonemic sounds in the language, as, in this instance, American-English. Appendix A[6] contains details of Robson's findings. To avoid fractions, the striking power begins with "1" and runs through "31." Then, there is the question as to how much time it takes one to utter the sound, syllable, or word. The time duration for articulating phonemes is expressed in decimal fractions of seconds. The emotional intensity of a word is derived by dividing its striking power by its time duration in seconds. For example, if a phoneme has a striking power of "28" with a relative mean time in seconds of ".22," then, the intensity is 28/.22, or "127." To obtain the word's intensity, all the striking powers of each phoneme or phonemic combination must be added together,

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[5]Ernest Robson, The Orchestra of the Language (New York: Yoseloff, 1969).

[6]Ibid., pp. 146-149, see as Appendix A.

and all the time duration per phoneme or phonemic combination must be combined. Next, the total striking power is divided by the total time durations to obtain the intensity of each word. The same method must apply to the phrase or the clause.

The emphasis in this monograph is on the clause. Fourteen examples of metaphor were carefully selected from Hawthorne's art, and fourteen examples of imagery were likewise selected from Hemingway's art. These metaphors were agreed upon by the writer and three other people, so subjectivity would be minimal. The mean intensity equals the total of all phonemic combinations in the clause divided by the total of all time durations in the clause. Thus, by this method, the mean intensity for each clause was derived. Then, as a result of these efforts, the findings regarding the intensity of Ernest Hemingway's imagery and Nathaniel Hawthorne's metaphor were derived.

The findings in this monograph are limited because of the brief nature of the monograph. However, the method may prove useful in deriving the patterning of intensity for verbal expressions and in reaching conclusions as to whether, in fact, stories dependent on an appeal to the senses of man through flat imagery carry the same striking powers, time durations, and intensities as stories which depend upon metaphor for emphasis.

PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN

The purpose of this monograph is the study of two of Ernest Hemingway's short stories, "A Way You'll Never Be" and "The Short Happy Life of Francis Macomber," and likewise, two from Nathaniel Hawthorne's writings, "The Birthmark" and "Feathertop: A Moralized Legend," all

randomly selected in order to analyze the writing in terms of the intensity of flat imagery in Hemingway's art and the intensity of metaphor in Hawthorne's art. The application of Robson's The Orchestra of the Language was used to measure precisely the striking power, time duration, and intensity for imagery and metaphor. Although no machinery was used to determine exact measurement, Robson's theory was applied to the sounds as read in a normal speaking voice and as heard by the author of this monograph. The results reveal whether there is, in fact, any significant difference in intensity between the flat imagery and metaphor.

PROCEDURE

This monograph is developed in seven chapters. First, Chapter 1 details the nature of the work, indicates the background, the nature of the experiments, the purpose of specific elements to be proven, previous work, procedure and definitions. Chapter 2 sets out the actual metaphor chosen from Hawthorne's "The Birthmark," together with the striking power, duration, and intensity of each chosen clause. Chapter 3 sets out the actual metaphor, including its striking power, duration, and intensity chosen from Hawthorne's "Feathertop: A Moralized Legend." Presented in Chapter 4 are the images, together with striking power, duration, and intensity, chosen from Hemingway's "A Way You'll Never Be." Chapter 5 sets out the images, including their intensities, striking power, and durations, selected from Hemingway's "The Short Happy Life of Francis Macomber." Chapter 6 indicates the differences in the findings. Chapter 7 contains some considerations based on the differences in

striking power, intensity, and duration as revealed in Chapter 6, and a summary of the monograph.

PREVIOUS WORK IN THE FIELD

The Education Index, Readers' Guide to Periodical Literature, Essay and General Literature Index, International Index: A Guide to Periodical Literature in Social Sciences and Humanities, Books in Print, and Dissertation Abstracts reveal no evidence of work done in regard to analyzing and comparing Hawthorne's metaphor and Hemingway's imagery in regard to Ernest Robson's The Orchestra of Language. However, some monographs have been written by Morehead State University students on using Robson's The Orchestra of the Language as a tool for analyzing striking power. Yet, none of these monographs has dealt with the nature of metaphor and imagery. The monographs are as follows: Judith Y. Chandler's The Language Structures of Epic As Seen in Gone with the Wind and Water of Life. Denise Munizaga Lagos's The Making of a Spanish Orchestra of Language Based on Robson's The Orchestra of Language, David Littleton's Structures of Dialect in Short Stories and Poetry of Jesse Stuart, Sharon McClanahan's A Study of Attitudinal Tones in the Poetry of Carl Sandburg Using Theories Proposed by Jamieson, Reiss and Plutchik, Ada Jobe's Color, Attitudes, and Verbal Connotative Utterances Examined for Intercorrelations, and Rosemary Center's The Language of Invective in Jonathan Swift's Gulliver's Travels. Although the authors of the above monographs used Robson's book as a source, they did not apply Robson's theory to an analysis of the imagery in Hemingway as compared and contrasted with the metaphor in Hawthorne.

DEFINITIONS

Since a word may carry several meanings, it is necessary that certain key words be defined as they will be used within the scope of this monograph.

An image is defined as a mental picture created by the writer through his choice of words. Hence, imagery is an appeal to the senses through the use of words or phrases known as images;[7] for example, the statement, "the cool, green grass," is imagery which appeals to the sense of sight and touch. However, the phrase, "the over-ripe, melon fragrance," is an example of imagery which appeals to the sense of sight, touch, taste, but with a primary emphasis on that of smell. The following phrase: "a tall, frosted, chocolate milkshake," is an example of imagery which appeals to the sense of smell, sight, taste, and touch. Using such terms are some twentieth century English imagists including D. H. Lawrence, F. S. Flint, and Richard Addington, and some twentieth century American imagists, including Amy Lowell and John Gould Fletcher.

Metaphor is defined as an indirect self-contradiction, in which one or some of the characteristics in Item One are identical to Item Two.[8] The statement, "Bill is a snake," is an indirect self-contradiction since Bill is not physically a snake. Yet, certain characteristics of Bill are related to certain qualities of the snake so that one is asserted to be precisely the other. Here, the principle is one of comparison to homeopathic

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[7]Laurence Perrin, Sound and Sense: An Introduction to Poetry (New York: Harcourt, Brace and World, Inc., 1963) p. 45.

[8]Monroe C. Beardsley, Aesthetics: Problems in Philosophy of Criticsm (New York: Harcourt, Brace and World, Inc., 1958), pp. 140-141.

magic where "A" is asserted to be "B" in a manner as to blend into "B." Thus, two objects are being compared, but only one subject is present and this subject represents the other. However, in a simile, "A" is asserted to be like "B" and the two items being compared are present.[9] Hence, for the purpose of this monograph, metaphor is defined as the fusion of "A" into "B," which is then measured for intensity. Details on the metaphor are in Appendix B.[10]

Striking power is a numerically-assigned number for one sound based on the force of all other phonemic sounds in the language, while time duration is the amount of time, in seconds, that it takes a person to articulate a phoneme or set of phonemes. Intensity is the product of striking power divided by time duration in seconds. Thus, intensity is considered to be related to emotive force.[11]

The procedure for applying Robson's The Orchestra of the Language to measure precisely the striking power, time duration, and intensity of the imagery in two of Hemingway's short stories and the metaphor in two of Hawthorne's short stories is that of analyzing sounds. Robson's criteria will now be applied to analyze the metaphor in Hawthorne's short story, "The Birthmark." Robson's theory will continue to be used to analyze the remaining three short stories used within this monograph.

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[9]Alan Dundes, The Study of Folklore (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), pp. 160-161.

[10]Beardsley, op. cit., pp. 134-147, see as Appendix B.

[11]Robson, op. cit., pp. 41-48.

Chapter 2

DETAILS OF THE PROCEDURE AND THE RESULTS IN ANALYZING THE METAPHOR IN HAWTHORNE'S SHORT STORY, "THE BIRTHMARK"

The first short story for consideration is Hawthorne's "The Birthmark,"[12] a summary of which appears at the end of the chapter. From the short story fourteen metaphorical examples were selected. This is the number independently agreed-upon by the writer and by three other persons. That is, all four considered the examples to be those of metaphor. In the case of metaphor--as in the case of flat imagery--determiners, adjectives, and nouns were measured, and measured for striking power, duration, and resultant intensity.

Below appear the examples of metaphor selected from within the sentence context of the story, "The Birthmark," as well as the page number where each selection can be found:

> Much as he had accomplished, she could not but observe that his most splendid successes were almost invariably failures, if compared with the ideal at which he aimed. p. 187
>
> His brightest diamonds were the merest pebbles, and felt to be so by himself, in comparison with the inestimable gems which lay hidden beyond his reach. p. 187
>
> But if any shifting motion caused her to turn pale there was the mark again, a crimson stain upon the snow, in what Aylmer sometimes deemed an almost fearful distinctness. p. 178
>
> Some fastidious persons-but they were exclusively of her own sex-affirmed that the bloody hand, as they chose to call it, quite

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[12]Arvin, op. cit., pp. 177-193.

destroyed the effect of Georgiana's beauty, and rendered her countenance even hideous. p. 178

With his vast strength, his shaggy hair, his smoky aspect, and the indescribable earthiness that incrusted him, he seemed to represent man's physical nature; while Aylmer's slender figure, and pale, intellectual face, were no less apt a type of spiritual element. p. 183

Airy figures, absolutely bodiless ideas, and forms of unsubstantial beauty came and danced before her, imprinting their momentary footsteps on beams of light. p. 184

So she poured out the liquid music of her voice to quench the thirst of his spirit. p. 188

The first thing that struck her eye was the furnace, that hot and feverish worker, with the intense glow of its fire, which by the quantities of soot clustered above it seemed to have been burning for ages. p. 188

"Carefully now, Aminadab; carefully, thou man of clay! " muttered Aylmer, more to himself than his assistant. p. 189

The crimson hand, which at first had been strongly visible upon the marble paleness of Georgiana's cheek, now grew more faintly outlined. p. 192

Life is but a sad possession to those who have attained precisely the degree of moral advancement at which I stand. p. 190

Danger is nothing to me; for life, while this hateful mark makes me the object of your horror and disgust,--life is a burden which I would fling down with joy. p. 181

Next, the fourteen metaphors selected will be separated from the above sentence context and presented.

Table 1 contains the samples in the form of their actual measurement. Over each word appears the total phonemic striking power.[13] Below each word appears the time duration in decimal fractions of seconds.

Table 2 indicates the average intensity for each of the metaphor measured. The average intensity is derived from adding the total striking

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[13]Robson, op. cit., pp. 146-149, see Appendix A.

power of each word and from adding the total time duration in decimal fractions of each word. The resultant obtained from dividing total striking power by total time duration in seconds is the average intensity of the metaphor. Further, there is a grand total of the striking power for all sentences divided by the grand total for time duration in seconds, giving a grand total for striking power/intensity. The final division gives the average intensity for the metaphor in this particular short story.

TABLE 1

FOURTEEN EXAMPLES OF METAPHOR WITH THE STRIKING POWER ABOVE EACH WORD AND THE TIME DURATION BELOW EACH WORD

(1)	28.5 his .31	62 splendid .59	88 successes .86		(were)
	64 failures .74				
(2)	28.5 his .31	63 brightest .64	68 diamonds .69		(were)
	18 the .14	46 merest .50	36 pebbles .45		
(3)	18 the .14	42 mark .38	(was)	15 a .07	59 crimson .59
	36 stain .43	(upon)	18 the .14	33 snow .36	
(4)	18 the .14	60 bloody .50	34.5 hand .38		
(5)	28.5 his .31	60 smoky .55	63 aspect .52		
(6)	60 airy .41	59 figures .69			

TABLE 1 (continued)

(7)		80 bodiless .79		75 ideas .65					
(8)		18 the .14		63 liquid .47		61 music .55			
(9)		18 the .14		45 furnace, .55		34 that .26	32.5 hot .26		(and)
		81 feverish .77		54 worker .43					
(10)		27 thou .29		34 man .36	(of)		36 clay .31		
(11)		27 thou .29		50.5 human .50		52 machine .50			
(12)		18 the .14		46 marble .55		55 paleness .57	(of)		
		114 Georgiana's 1.03		34 cheek .26					
(13)		37 life .41	(is)		15 a .07	32 sad .36		67 possession .59	
(14)		37 life .41	(is)		15 a .07		30 burden .43		

TABLE 2

FOURTEEN EXAMPLES OF METAPHOR FOLLOWED
BY THE AVERAGE INTENSITY

(1)	his most splendid successes were failures	97.00
(2)	his brightest diamonds were the merest pebbles	95.05
(3)	the mark was a crimson stain upon the snow	104.74
(4)	the bloody hand	110.29
(5)	his smoky aspect	109.78
(6)	airy figures	108.18
(7)	bodiless ideas	107.64
(8)	the liquid music	122.41
(9)	the furnace, that hot and feverish worker	109.75
(10)	thou man of clay	101.04
(11)	thou human machine	100.39
(12)	the marble paleness of Georgiana's cheek	104.70
(13)	life is a sad possession	105.59
(14)	life is a burden	90.11

The total striking power for "The Birthmark" is 2394 and the time duration in seconds is 22.99; therefore, giving an intensity of 104.13.

SUMMARY OF "THE BIRTHMARK"

Aylmer, a scientist, lived during the century when electricity was a relatively new discovery. He left his laboratory in the hands of his assistant when he married Georgiana, a beautiful lady.

Shortly after their marriage, Aylmer became concerned with a birthmark on Georgiana's left cheek. Now, this crimson stain, resembling a human hand, was her only defect. As time passed, his dislike of the stain increased, and he indicated a desire to apply his knowledge of science to remove this imperfection. Finally, each look into his wife's face became a stare at the crimson mark; therefore, Georgiana learned to shudder beneath his gaze.

Aylmer, constantly tormented by this human imperfection, even dreamt of removing this stain. However, in his dreams, he discovered that this mark was deeper than it appeared to be, for this mark was connected to Georgiana's heart. Yet, at this point nothing could stop him; so, he still planned to cut out this birthmark. Thus, this dream was foreshadowing Georgiana's death, a result of the operation.

In time Georgiana looked upon the stain with horror and disgust, for she had grown to hate this mark even more than Aylmer did. The young lady decided to risk her life in the hope of getting rid of the dreadful hand.

While Georgiana was waiting for her husband to make last minute preparations for the operation, she looked through some books in the laboratory. However, the most interesting one was the volume in which Aylmer had recorded all the experiments of his scientific career. Now, Aylmer was a notable man in the field of science during his day. As

Georgiana read, she reverenced and loved her husband more, but she had less faith in him because his successes were failures when compared to Aylmer's aim.

Now, Aylmer can record the removal of the stain from his wife's face as another success, but it, too, was a failure because his patient died as a result of the operation.

In the following Chapter, Chapter 3, the second of Hawthorne's two short stories is analyzed through methods and techniques paralleling those used for the first short story, "The Birthmark." Further, in Chapters 4 and 5, the treatment of Hemingway's two short stories selected parallel the treatment given to Hawthorne's "The Birthmark" and "Feathertop: A Moralized Legend."

Chapter 3

DETAILS OF THE PROCEDURE AND THE RESULTS IN ANALYZING THE METAPHOR IN HAWTHORNE'S SHORT STORY, "FEATHERTOP: A MORALIZED LEGEND"

The second short story for consideration is Hawthorne's "Feathertop: A Moralized Legend,"[14] a summary of which appears at the end of the chapter. Chapter 3 follows the same procedural steps as Chapter 2; therefore, the fourteen metaphorical examples selected are as follows and appear in sentence context as before:

> Lastly, she put her dead husband's wig on the bare scalp of the pumpkin, and surmounted the whole with a dusty three-cornered hat, in which was stuck the longest tail feather of a rooster. p. 253

> "What if I should let him take his chance among the other men of straw and empty fellows who go bustling about the world?" p. 254

> She was a damsel of a soft, round figure, with light hair and blue eyes, and a fair, rosy face, which seemed neither very shrewd nor very simple. p. 264

> The stranger it is true was evidently a thorough and practised man of the world, systematic and self-possessed, and therefore the sort of a person to whom a parent ought not to confide a simple, young girl without due watchfulness for the result. p. 266

> Looking more closely, he became convinced that these figures were a party of little demons, each duly provided with horns and a tail, and dancing hand in hand, with gestures of diabolical merriment, round the circumference of the pipe bowl. p. 266

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[14] Arvin, op. cit., pp. 251-269.

He seems to have too much heart to bustle for his own advantage in such an empty and heartless world. p. 269

Now, with thy outside and thy inside, thou art the very man to win a young girl's heart. p. 259

"... Art thou of the brotherhood of the empty skull, and demandest of me what thou shalt say? ..." p. 258

Then, as if desirous of judging what value her own simple comeliness might have side by side with so much brilliancy, she cast a glance towards the full-length looking-glass in front of which they happened to be standing. It was one of the truest plates in the world and incapable of flattery. p. 268

The scarecrow gasped, struggled, and at length emitted a murmur, which was so incorporated with its smoky breath that you could scarcely tell whether it were indeed a voice or only a whiff of tobacco. p. 257

"Yellow or not," cried a lady, "he is a beautiful man!--so tall, so slender! such a fine, noble face, with so well-shaped a nose, and all that delicacy of expression about the mouth! And, bless me, how bright his star is! ..." p. 263

Then the old dame stood the figure up in a corner of her cottage and chuckled to behold its yellow semblance of a visage, with its nobby little nose thrust into the air. p. 253

While muttering these words, Mother Rigby took the pipe from her own mouth and thrust it into the crevice which represented the same feature in the pumpkin visage of the scarecrow. p. 254

"Puff away, my pet! puff away, my pretty one!" Mother Rigby keep repeating, with her pleasantest smile. "It is the breath of life to ye; and that you may take my word for." p. 255

Thus, the above sentences contain the fourteen examples of metaphor which are presented in the next table.

Table 3 contains the samples in the form of their actual measurement. Over each word appears the total phonemic striking power.[15] Below each word appears the time duration in decimal fractions of seconds. Table 4 indicates the average intensity for each metaphor measured. The average intensity is derived from adding the total striking power of each word

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[15]Robson, loc. cit., see as Appendix A.

and from adding the total time duration in decimal fractions of each word. The resultant obtained from dividing total striking power by total time duration in seconds is the average intensity of the metaphor. Further, there is a grand total of the striking power for all sentences divided by the grand total for time duration in seconds, giving a grand total for striking power/intensity. The final division gives the average intensity for the metaphor in this particular short story, and this average intensity appears after Table 4.

TABLE 3

FOURTEEN EXAMPLES OF METAPHOR WITH THE STRIKING POWER ABOVE EACH WORD AND THE TIME DURATION BELOW EACH WORD

(1)	18 the .14	38 bare .36	40 scalp .40		(of)	18 the .14		
	64 pumpkin .59							
(2)	18 the .14	53 other .36	31 men .31		(of)	42 straw .38		
	(and	55 empty .38	62 fellows .60					
(3)	15 a .07	38 fair .36	63 rosy .48	32 face .46				
(4)	18 the .14	69 stranger .84		(was)	15 a .07	52 thorough .46		
	(and)	64 practised .51	34 man .36		(of)	18 the .14		
	35 world .38							
(5)	32 these .36	59 figures .69		(were)	15 a .07	65 party .40		
	(of)	37 little .28	51 demons .62					

TABLE 3 (continued)

(6)	31 an .24	55 empty .38	(and)	62.5 heartless .59	35 world .38				
(7)	27 thou .29	(art)	18 the .14	49 very .36	34 man .36				
(8)	27 thou .29	(art)	(of)	18 the .14	85.5 brotherhood .81				
	(of)	18 the .14	55 empty .38	37 skull .33					
(9)	18 the .14	60 full-length .69		93 looking-glass .95	(was)				
	35 one .26	(of)	18 the .14	51 truest .52	40 plates .55				
	(in)	18 the .14	35 world .38						
(10)	29 its .26	60 smoky .55	36 breath .43						
(11)	27.5 he .24	(is)	15 a .07	83 beautiful .74	34 man .36				
(12)	29 its .26	57 nobby .48	37 little .28	34 nose .36					

TABLE 3 (continued)

(13)	18 the .14		64 pumpkin .59		56 visage .60	(of)	18 the .14		
		80 scarecrow .64							
(14)	27 it .14	(is)	18 the .14		36 breath .43	(of)			
		37 life .41							

TABLE 4

FOURTEEN EXAMPLES OF METAPHOR FOLLOWED
BY THE AVERAGE INTENSITY

(1)	the bare scalp of the pumpkin	109.20
(2)	the other men of straw and empty fellows	120.28
(3)	a fair rosy face	108.03
(4)	the stranger was a thorough and practised man of the world	105.17
(5)	these figures were a party of little demons	107.03
(6)	an empty and heartless world	115.40
(7)	thou art the very man	111.30
(8)	thou art of the brotherhood of the empty skull	115.07
(9)	the full-length looking-glass was one of the truest plates in the world	97.61
(10)	its smoky breath	108.80
(11)	he is a beautiful man	113.12
(12)	its nobby little nose	113.77
(13)	the pumpkin visage of the scarecrow	111.85
(14)	it is the breath of life	105.35

The total striking power for "Feathertop: A Moralized Legend" is 2866.5 and the duration in seconds is 26.35. Therefore, giving an intensity of 108.8.

SUMMARY OF "FEATHERTOP: A MORALIZED LEGEND"

Mother Rigby, a very cunning New England witch, made a scarecrow, which she had orginally planned to use to frighten crows and blackbirds from her corn. For variety only, the witch produced a figure to represent a fine gentleman of the period, rather than her usual ugly scarecrow.

Now, Mother Rigby was so proud of her work that she decided to give her scarecrow human qualities. Therefore, a pipe became this figure's source of life. When the scarecrow puffed a pipe, his appearance, voice, movements, and garments took on human characteristics. When the coals were low, or the pipe was taken, his appearance gradually faded to that of a scarecrow.

Upon the completion of this project, Mother Rigby loved this scarecrow more than any other puppet she had ever made. Thus, she decided to call him "Feathertop" and to send him into the world to take his place among other empty-headed men.

Now, Feathertop inherited much wealth, among which were such things as a gold mine in Eldorado, shares of stock in a broken bubble, and a castle in the air, but his ready cash consisted of one copper farthing from Birmingham.

It was Mother Rigby's desire that Feathertop would win Polly, Justice Gookin's daughter. Thus, Feathertop, dressed in richly-embroidered plum-colored coat, a costly velvet waistcoat, scarlet pants, and white stockings, was sent in the direction of Master Gookin's house.

As Feathertop, carring a gold headed cane, passed through the streets only a cur and a child recognized the scarecrow for what he truly was, while leading citizens saw Feathertop as a man of nobility.

Feathertop proceeded down the street and stopped at Judge Gookin's home. Master Gookin thought Feathertop was a fine and noble man; yet, he was fearful and rather suspicious of this stranger.

Feathertop, being left along with Polly, had almost won her heart when, suddenly, she glanced into a mirror. Upon seeing the true image of Feathertop, she sank to the floor. Then, Feathertop looked into the mirror and saw the image of a scarecrow--not a man. Feathertop, the scarecrow, saw his true self; yet, mortals seldom see themselves as they really are.

Horrified at his own features, Feathertop rushed from Judge Gookin's mansion to Mother Rigby. His report was that he had practically won Polly when he saw himself in the mirror, and his own image was more than he could stand.

As a result of Feathertop's unpleasant discovery of true self, Mother Rigby decided that he was too sensitive to live in this cruel and heartless world; therefore, he would become an innocent, but useful scarecrow.

Consideration is given, in parallel ways, to Hemingway's two short stories, the first of which is "A Way You'll Never Be."

Chapter 4

DETAILS OF THE PROCEDURE AND THE RESULTS IN ANALYZING THE IMAGERY IN HEMINGWAY'S SHORT STORY, "A WAY YOU'LL NEVER BE"

The third short story for consideration is Hemingway's "A Way You'll Never Be,"[16] a summary of which appears at the end of the chapter. The same procedural steps are taken for Hemingway's short stories as for Hawthorne's short stories.

Below appear the examples of imagery selected, within the sentence context of the story, as well as the page number where each can be found:

> The attack had gone across the field, been held up by machine-gun fire from the sunken road and from the group of farm houses, encountered no resistance in the town, and reached the bank of the river. p. 381

> They lay alone or in clumps in the high grass of the field and along the road, their pockets out, and over them were flies and around each body or group of bodies were the scattered papers. p. 381

> There were many of these inciting cards which had evidently been issued just before the offensive. Now they were scattered with the smutty postcards, photographic; the small photographs of village girls by village photographers, the occasional pictures of children, and the letters, letters, letters. p. 381

> Leaving the town there was a bare open space where the road slanted down and he could see the placid reach of the river and the low curve of the opposite bank and the whitened, sun-baked mud where the Austrians had dug. p. 382

> He went on and as he came around a turn in the mud bank a young second lieutenant with a stubble of beard and red-rimmed, very blood-shot eyes pointed a pistol at him. p. 382

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[16]Poore, op. cit., pp. 381-392.

As Nick had left the edge of the town three shrapnel had burst high and to the right over one of the wrecked houses and since then there had been no shelling. p. 383

He removed his cloth-covered helmet, put it on again and, stooping, went out the low entrance of the dugout. p. 390

Nick Adams had seen no one since he had left Fornaci, although, riding along the road through the over-foliaged country, he had seen guns hidden under screens of mulberry leaves to the left of the road, noticing them by the heat-waves in the air above the leaves where the sun hit the metal. p. 382

"In principle," Para said and smiled, for the first time, showing yellowed teeth. p. 385

In the grass and the grain, beside the road, and in some places scattered over the road, there was much material: a field kitchen, it must have come over when things were going well; many of the calf-skin-covered haversacks, stick bombs, helmets, rifles, sometimes one butt-up, the bayonet stuck in the dirt, they had dug quite a little at the last; stick bombs, helmets, rifles, intrenching tools, ammunition boxes, star-shell pistols, their shells scattered about, medical kits, gas masks, empty gas-mask cans, a squat, tripodded machine gun in a nest of empty shells, full belts protruding from the boxes, the water-cooling can empty and on its side, the breech block gone, the crew in odd positions, and around them, in the grass, more of the typical papers. p. 381

He never dreamed about the front now any more but what frightened him so that he could not get rid of it was that long yellow house and the different width of the river. p. 387

That was why he noticed everything in such detail to keep it all straight so he would know just where he was, but suddenly it confused without reason as now, he lying in a bunk at battalion headquarters, with Para commanding a battalion and he in a bloody American uniform. p. 387

There were many pieces of shell and shrapnel balls were scattered in the rubble. p. 382

Thus, the above sentences contain the fourteen examples of imagery which are presented in the next Table.

Table 5 contains the fourteen samples in the form of their actual measurement. Over each word appears the total phonemic striking

power.[17] Below each word appears the time duration in decimal fractions of seconds.

Table 6 now indicates the average intensity for each of the examples of imagery measured. This average intensity is derived from adding the total striking power of each word and from adding the total time duration in decimal fractions of each word. The resultant obtained from dividing total striking power by total time duration in seconds is the average intensity of the imagery. Further, there is a grand total of the striking power for all sentences divided by the grand total for time duration in seconds, giving a total for striking power/intensity. The final division gives the average intensity for the imagery in this particular short story, and this total immediately follows Table 6.

The reader is now referred to the summary which follows Table 6. Next follows, in Chapter Five, Hemingway's "A Short Happy Life of Francis Macomber," a short story treated in the same fashion as that of Hawthorne's "The Birthmark" and "Feathertop: A Moralized Legend," in Chapters Two and Three, and Hemingway's "A Way You'll Never Be" in Chapter Four.

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[17]Robson, loc. cit., see as Appendix A.

TABLE 5

FOURTEEN EXAMPLES OF IMAGERY WITH THE STRIKING POWER ABOVE EACH WORD AND THE TIME DURATION BELOW EACH WORD

(1)	18		50		38								
	the		sunken		road								
	.14		.40		.31								
(2)	18		61		58								
	the		scattered		papers								
	.14		.57		.60								
(3)	18		59		78								
	the		smutty		postcards								
	.14		.50		.78								
(4)	18		44.5		72		32						
	the		whitened		sun-baked		mud						
	.14		.52		.74		.31						
(5)	72			71		33							
	red-rimmed,			blood-shot		eyes							
	.64			.69		.34							
(6)	35			18		39		55.5					
	one		(of)	the		wrecked		houses					
	.26			.14		.23		.67					
(7)	28.5		94		61.5								
	his		cloth-covered		helmet								
	.31		.83		.47								
(8)	18		117		68								
	the		over-foliaged		country								
	.14		1.18		.42								
(9)	64		30										
	yellowed		teeth										
	.50		.31										

TABLE 5 (continued)

(10)	45 many .38	(of)	18 the .14	122 calf-skin-covered 1.09
	89.5 haver-sacks .96			
(11)	55 empty .38	69 gas-mask .84	36 cans .38	
(12)	34 that .26	37 long .38	62 yellow .43	27.5 house .41
(13)	15 a .07	60 bloody .50	77 American .59	87 uniform .79
(14)	45 many .38	57 pieces .55	(of)	34 shell .31

TABLE 6

FOURTEEN EXAMPLES OF IMAGERY FOLLOWED
BY THE AVERAGE INTENSITY

(1)	the sunken road	124.70
(2)	the scattered papers	104.58
(3)	the smutty postcards	109.15
(4)	the whitened sun-baked mud	97.37
(5)	red-rimmed, blood-shot eyes	105.39
(6)	one (of) the wrecked houses	113.46
(7)	his cloth-covered helmet	114.28
(8)	the over-foliaged country	116.66
(9)	yellowed teeth	116.05
(10)	many (of) the calf-skin-covered haver-sacks	106.81
(11)	empty gas-mask cans	100.00
(12)	that long yellow house	108.44
(13)	a bloody American uniform	122.56
(14)	many pieces (of) shell	109.68

The total striking power for "A Way You'll Never Be" is 2339 and the time duration in seconds is 21.26. Therefore, giving an intensity of 110.02.

SUMMARY OF HEMINGWAY'S

"A WAY YOU'LL NEVER BE"

Nicholas Adams, an American with no rank, returned by bicycle from Fornaci to his former Italian battalion. As he entered the town, he saw dead bodies, covered with flies, lying among other scattered debris. The position of the dead revealed the manner of the attack and the few dead Austrians, as compared to many dead enemy soldiers, indicated that the town had been defended.

The destruction of war was revealed by the demolished town, scattered rubbish, and the deranged soldier returning to the scene. Furthermore, the dead Austrians and enemy bodies, which were swollen alike, protrayed war as cruel, futile, and senseless.

Nicholas was unable to sleep without a light; he was haunted by dreams of the front and dreams of a long yellow house and a river which had changed in width. Sometimes, he would awaken to find himself more frightened about the yellow house than he had ever been during an attack. Futhermore, his memories were usually vague, and his conversation was sometimes strange. His cloth-covered helmet was not as comfortable as it once had been because in the past, he had seen too many cloth-covered helmets filled with brains.

Thus, a disordered soldier returned to find a friend, Captain Paravicini, a sunken road, deserted town, scattered with broken houses, damaged streets and scattered wreckage. However, he failed to find the long yellow house so vivid in his dreams, and the river no longer remained the same.

Chapter 5

DETAILS OF THE PROCEDURE AND THE RESULTS IN ANALYZING THE IMAGERY IN HEMINGWAY'S SHORT STORY, "THE SHORT HAPPY LIFE OF FRANCIS MACOMBER"

The fourth short story for consideration is Hemingway's "The Short Happy Life of Francis Macomber."[18]

Below appear the examples of imagery selected, from within the sentence context of the story, "The Short Happy Life of Francis Macomber," and the page number where each can be found follows each selection:

> She did not speak to him when she came in and he left the tent at once to wash his face and hands in the portable wash basin outside and go over to the dining tent to sit in a comfortable canvas chair in the breeze and the shade. p. 541

> He was about middle height with sandy hair, a stubby mustache, a very red face and extremely cold blue eyes with faint white wrinkles at the corners that grooved merrily when he smiled. p. 542

> She was an extremely handsome and well-kept woman of the beauty and social position which had, five years before, commanded five thousand dollars as the price of endorsing, with photographs, a beauty product which she had never used. p. 541

> So they sat there in the shade where the camp was pitched under some wide-topped acacia trees with a boulder-strewn cliff behind them, a stretch of grass that ran to the bank of a boulder-filled stream in front with forest beyond it, and drank their just-cool lime drinks and avoided one another's eyes while the boys set the table for lunch. p. 543

> The blood sank into the dry, loose earth. p. 572

> Wilson stood up and saw the buffalo on his side, his legs out, his thinly-haired belly crowling with ticks. p. 572

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[18]Poore, op. cit., pp. 541-572.

> They were driving slowly along the high bank of the stream which here cut deeply to its boulder-filled bed, and they wound in and out through big trees as they drove. p. 551

> She had a very perfect oval face, so perfect that you expected her to be stupid. p. 545

> It had started tha night before when he had wakened and heard the lion roaring somewhere up along the river. It was a deep sound and at the end there were sort of coughing grunts that made him seem just outside the tent, and when Francis Macomber woke in the night to hear it he was afraid. pp. 548-549.

> There was his dark blood on the short grass that the gun-bearers pointed out with grass stems, and that ran away behind the river bank trees. pp. 553-554.

> "Good," said Macomber. He sat there, sweating under his arms, his mouth dry, his stomach hollow feeling, wanting to find courage to tell Wilson to go on and finish off the lion without him. p. 555

From the sentence context now appear the samples in the form of their actual measurement in Table 7. Over each word appears the total phonemic striking power.[19] Below each word appears the time duration in decimal fractions of seconds.

Table 8 indicates the average intensity for each of the examples of imagery measured. This average intensity is derived from adding the total striking power of each word. The resultant obtained from dividing total striking power by total time duration in seconds is the average intensity of the imagery. Further, there is a grand total of the striking power for all sentences divided by the grand total for time duration in seconds, giving a total for striking power/intensity. The final division gives the average intensity for the imagery in this particular short story. This average intensity is entered below Table 8.

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[19]Robson, loc. cit., see Appendix A.

TABLE 7

FOURTEEN EXAMPLES OF IMAGERY WITH THE STRIKING POWER ABOVE EACH WORD AND THE TIME DURATION BELOW EACH WORD

(1)	15 a .07	85 comfortable .85	53 canvas .52	41 chair .31				
(2)	18 the .14	62 portable .59	37 wash .36	50 basin .60				
(3)	38 cold .33	27 blue .36	33 eyes .34					
(4)	36 faint .43	39.5 white .38	45 wrinkles .47					
(5)	31 an .24	(extremely)	52.5 handsome .62	(and)				
	68 well-kept .44	53 woman .45						
(6)	32 some .36	72 wide-topped .64	65 acacia .50	39 trees .38				
(7)	26 their .24	63 just-cool .74	38 lime .41	42 drinks .47				
(8)	18 the .14	40 dry, .36	27 loose .36	24 earth .29				

TABLE 7 (continued)

(9)	28.5 his .31	111.5 thinly-haired .95	56 belly .43		
(10)	29 its .26	93 bolder-filled .98	29 bed .31		
(11)	15 a .07	(very)	54 perfect .45	50 oval .38	32 face .46
(12)	41 sort .38	(of)	62 coughing .57	46 grunts .52	
(13)	28.5 his .31	41 dark .33	36 blood .38		
(14)	28.5 his .31	40 dry .36	28 mouth .36		

TABLE 8

FOURTEEN EXAMPLES OF IMAGERY FOLLOWED
BY THE AVERAGE INTENSITY

(1)	a comfortable canvas chair	110.86
(2)	the portable wash basin	98.82
(3)	cold blue eyes	95.14
(4)	faint white wrinkles	94.14
(5)	an (extremely) handsome (and) well-kept woman	116.86
(6)	some wide-topped acacia trees	110.64
(7)	their just-cool lime drinks	90.86
(8)	the dry, loose earth	94.78
(9)	his thinly-haired belly	115.99
(10)	its bolder-filled bed	97.42
(11)	a (very) perfect oval face	111.03
(12)	sort (of) coughing grunts	101.36
(13)	his dark blood	103.43
(14)	his dry mouth	93.68

The total striking power for "The Short Happy Life of Francis Macomber" is 2119 and the time duration in seconds is 20.50. Therefore, giving an intensity of 103.37.

SUMMARY OF "THE SHORT HAPPY
LIFE OF FRANCIS MACOMBER"

Francis Macomber, a handsome, wealthy, thirty-five year old American, and his beautiful wife were in Africa for a great adventure on the safari.

There they met Robert Wilson, a professional hunter, who was to accompany them on their hunting trips.

One night, Francis, his wife, Mr. Wilson, some gun-bearers, and several native boys went to search for the lion. When the lion was spotted, Mr. Macomber fired a shot, which wounded the lion. Then, the wounded lion limped into the high grass. Thus, the hunters had to follow the animal into the tall grass because they could not leave a wounded lion to suffer. Also, the lion could attack someone else. Mr. Macomber was afraid to go search for the lion, but he finally decided to go with Robert Wilson. However, when the hunters found the lion, Mr. Macomber ran for safety, leaving Robert and the gun-bearers alone, to face the dreadful lion. Watching from the car, Margaret was extremely disappointed to see that her husband was a coward.

Francis Macomber, frightened by a dream of a bloody lion, awoke to find that his wife was not in bed with him. When she returned, he discovered that Margaret had been sharing a bed with Robert Wilson.

Francis and Margaret had been married for eleven years. She was sure he would never leave her because she was so beautiful, and he was sure she would never leave him because he was extremely wealthy.

Because of his wife's unfaithfulness, Francis was not very friendly with Robert the following day. However, the two men and their

helpers did go buffalo hunting. Although Margaret was asked to stay in the tent, she would not remain behind because she wanted to go hunting with them. That day, they killed three or four buffaloes, but one wounded buffalo wandered into the brush. Thus, it was necessary for the men to go into the brush looking for the buffalo. However, this time Francis was not afraid to go after the buffalo as he had been afraid of the lion. In fact, Francis was excited about this chase.

Suddenly, the buffalo, with its bloody mouth and blood-shot eyes, came charging at the hunters. Wilson and Macomber fired, but the bull kept coming toward them. Wilson fired again and the buffalo and Macomber fell simultaneously. However, Macomber, who died instantly, was shot by his wife, who broke the law of the land by firing a gun from the car.

Chapter 6 indicates what differences exist between the intensities in the metaphor of Hawthorne's two short stories and the imagery noted in selected passages from Hemingway's two short stories.

Chapter 6

DIFFERENCES IN STRIKING POWER, INTENSITY, AND TIME DURATION IN HAWTHORNE'S SHORT STORIES AND HEMINGWAY'S SHORT STORIES

The total average intensity for Hawthorne's selected short stories was 106.5 while the total average intensity for Hemingway's selected short stories was 106.7, and the difference is not significant as it is only .2%.

Table 9 sets out the total striking power, time duration, and intensity in Hawthorne's short stories, "The Birthmark" and "Feathertop: A Moralized Legend."

Table 10 sets out the total striking power, time duration, and intensity in Hemingway's selected short stories, "A Way You'll Never Be" and "The Short Happy Life of Francis Macomber."

Since there were no significant differences in intensity, Tables 9 and 10 indicate if, in fact, there are any significance differences in striking power and time duration in the selected short stories of Hemingway and Hawthorne.

Next, in Chapter 7, there is a discussion on the significance(s) of the findings in Chapter 6, and a summary of the monograph.

TABLE 9

COMPOSITE TABLE FOR STRIKING POWER, DURATION, AND INTENSITY IN HAWTHORNE'S SELECTED SHORT STORIES

Item.	S. P.	Duration in Seconds	Intensity
1	242.5	2.50	97.00
2	259.5	2.73	95.05
3	221	2.11	104.74
4	112.5	1.02	110.29
5	151.5	1.38	109.78
6	119	1.10	108.18
7	155	1.44	107.64
8	142	1.16	122.41
9	254.5	2.41	109.75
10	97	.96	101.04
11	129.5	1.29	100.39
12	267	2.55	104.70
13	151	1.43	105.59
14	82	.91	90.11
15	178	1.63	109.20
16	261	2.17	120.28
17	148	1.37	108.03
18	305	2.90	105.17
19	259	2.42	107.03
20	183.5	1.59	115.40
21	128	1.15	111.30

TABLE 9 (continued)

Item.	S. P.	Duration in Seconds	Intensity
22	240.5	2.09	115.07
23	368	3.77	97.61
24	125	1.24	108.80
25	159.5	1.41	113.71
26	157	1.38	113.77
27	236	2.11	111.85
28	118	1.12	105.35
	5250.5	49.34	3009.24

TABLE 10

COMPOSITE TABLE FOR STRIKING POWER, DURATION AND INTENSITY IN HEMINGWAY'S SELECTED SHORT STORIES

Item.	S. P.	Duration in Seconds	Intensity
1	106	.85	124.70
2	137	1.31	104.58
3	155	1.42	109.15
4	166.5	1.71	97.37
5	176	1.67	105.39
6	147.5	1.30	113.46
7	184	1.61	114.28
8	203	1.74	116.66
9	94	.81	116.05
10	274.5	2.57	106.81
11	160	1.60	100.00
12	160.5	1.48	108.44
13	239	1.95	122.56
14	136	1.24	109.68
15	194	1.75	110.86
16	167	1.69	98.82
17	98	1.03	95.14
18	120.5	1.28	94.14
19	204.5	1.75	116.86
20	208	1.88	110.64
21	169	1.86	90.86

TABLE 10 (continued)

Item.	S. P.	Duration in Seconds	Intensity
22	109	1.15	94.78
23	196	1.69	115.99
24	151	1.55	97.42
25	151	1.36	111.03
26	149	1.47	101.36
27	105.5	1.02	103.43
28	96.5	1.03	93.68
	4458.0	41.77	2986.14

Chapter 7

SIGNIFICANT FINDINGS AND THE SUMMARY

Tables 9 and 10, the first for Hawthorne, and the second for Hemingway, indicate specifically for each item the striking power, duration in seconds, and intensity. Of course, the duration is in decimal fractions of seconds.

It can be seen that the total striking power for Hawthorne's metaphor is 5251, that the time duration is 49, and that the intensity is 3009.

The total striking power for Hemingway's imagery is 4458; the duration in decimal fractions of seconds is 42; and, finally, the intensity is 2986.

It is quite clear that the difference is not to be found in the intensity. It is true that the average intensity will not reveal the whole picture. For there can be substantial differences among the different items. However, looking at the figures for each item, one must see that the variation among the items--twenty-eight for each--is quite constant. The most apparent quantitative factor made obvious is that the total striking power for Hawthorne is 17.7% greater than that for Hemingway. However, the duration for Hawthorne is 18.2% greater than for Hemingway. It is the compensating difference--to .5%--that makes the intensity nearly the same. Further, taking the items separately, it can be seen that the

compensating differences run for each item as well as for the total number of items.

The "highs" of the high-toned vowels and the "lows" of the low-toned vowels each have high striking power. However, the low-toned vowel requires a greater time factor for articulation, a factor made statistically evident through consideration of the data in the tables. Thus, it would appear that for the stories considered in the monograph, the temporal duration of the vowels is a factor.

It is also clear that there are more words and phrases within the metaphor of Hawthorne than in the imagery of Hemingway, and Hawthorne's metaphor contains greater incidences of consonants, taking more time for articulation. There are more evidences of the /p/, /t/, and other consonants of high striking power but low temporal duration in the stories of Hemingway than is true for the stories of Hawthorne, where the imagery of the former is concerned and the metaphor of the latter is concerned. However, some caution is essential.

It must be stressed that only the imagery of Hemingway was considered, not his metaphor. It is also essential to press the point that the imagery in Hawthorne was not considered, only the metaphor. Nevertheless, there is little or no evidence to indicate that Hawthorne anticipated the era of imagery realized in the art of Hemingway--and Steinbeck and others. There is little evidence to show that Hemingway's reliance on metaphor is anywhere as significant as his reliance on imagery. It was realized at this point that one more check should be made. It has been assumed that there is more striking power in imagery and metaphor than in the total verbal flow of either writer for all of the stories chosen.

Two checks were made. The first check made was that of looking to the random sampling of all four stories as such. A random sample of 15% was made of all the words in the four stories. The check of the three thousand and sixty-one words indicated a total average intensity of 84.5%. The total average intensity for all four stories is set against the total average intensity for Hawthorne's metaphor and Hemingway's imagery of 106.6%. The ratio is 84.5; 106.6% indicates a difference of 26.1% greater intensity for metaphor and for imagery than for a random sampling of the total verbal output for both.

Thus, it is at least clear that there is more intensity for figures of speech and ornaments of literature than for their absence. Further, the average time duration for each differs by only 3.2% in favor of more length for Hawthorne.

Therefore, it is strongly suggested, as coming from the data examined, that the duration factor is the important factor, not the intensity. When the 3% factor in favor of duration for Hawthorne over Hemingway is taken away from the metaphor time-duration showing 18% more in favor of Hawthorne than Hemingway, the differential for greater time duration in Hawthorne is still 15%, a significant difference. Yet, at least one more factor must be considered.

Perhaps the kind of metaphor in Hawthorne might be different from that in some other writer. That is, consider that Hawthorne's metaphor--as a reflection of his thought--does handle matters of eschatology. Much of Hawthorne's writing does include consideration of sin, evil, reward, punishment, death, and matters religious. Nevertheless, with respect to the metaphor as fact in Hawthorne and the imagery as fact in Hemingway, the determining factor is that of time duration in seconds. This time

duration--with the intensity of each being virtually equal--is greater for the metaphor by a wide margin of 15%.

It may be useful to extend the survey or analysis to the works of each more completely, or to have one set of authors in what could be called a "metaphor tradition" compared and contrasted to a set of modern writers in our "imagery tradition." That is not to suggest that modern writers do not have substantial recourse to metaphor.

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APPENDIXES

Appendix A

TABLE 1 *

SUMMARY OF PHONETIC VALUES WITH DIACRITICAL MARKINGS

Phonetic Element		Relative Striking Power Value	Relative Mean Time in Seconds	Subscript 1 is prevowel, subscript 2 postvowel
ī	*in* pine, sigh, my	30	0.22 Sec.	
oi	*in* oil, toy	30	.22	
aw	*in* all, saw, pause	29	.17	
ah	*in* father, embalm	28	.17	
ă	*in* cat	28	.17	
oh	*in* old, moan, sew	28	.17	
ā	*in* fame, rain, pay	28	.22	
ew	*in* few, you, muse	28	.17	
ŭ	*in* sun, won	27	.12	
ee	*in* see, tea, field	26	.17	
ĕ	*in* ebb	25	.12	
ow	*in* howl, bough	24	.22	
ĭ	*in* is	24	.12	
er	*in* her, fur, world	23	.17	
oo	*in* ooze, tune, blue	20	.17	
o͝o	*in* book, could, put	19	.12	
ə	*in* the	15	.07	
r		8	.07	
l		5	.07	
w		5	.07	
ch	*in* church, witch	5	ch_1 .07	ch_2 0.17
ng	*in* sing	4	.14	
sh	*in* show	4	.12	
y	*in* you	4	.07	
n		3	n_1 .07	n_2 .12

* This table sums up numerically all the phonetic values in this book. Because of its economy and comprehensiveness it will be the table most frequently used. Part I of this book can be considered the theory, the explanation, and the preparation to use the data of this table.

TABLE 1—*Continued*

Phonetic Element	Relative Striking Power Value	Relative Mean Time in Seconds	Subscript 1 is prevowel, subscript 2 postvowel
m	3	m_1 .12	m_2 .14
j *in* judge, George	3	.17	
zh *in* pleasure, azure	3	zh_1 .07	zh_2 .12
dh *in* then	3	dh_1 .07	dh_2 .12
z	3	z_1 .12	z_2 .14
g	3	.12	
k	3	k_1 .02	k_2 .07
t	3	t_1 .02	t_2 .07
f	2	.12	
v	2	v_1 .07	v_2 .12
d	2	.07	
b	2	.12	
p	2	p_1 .02	p_2 .07
s	2	.12	
h	1.5	.07	
th *in* thin	1	.12	

Relative Tone Level of Vowels		Effects of Neighboring Consonants on Vowels	No Effect: h, k, g, ng
oo, oh	2	Low: f, v, p, b, m, l	
ŏŏ, er	4		
aw, ow, ə, ŭ	6		
ah	8	Middle Low: r, w, th, dh	
ew, oi	10		
ĭ	12		
ă	19	Middle High: h, d, n, z, t	
ĕ	21		
ā	22		
ĭ	24	High: s, ch, sh, zh, y, j	
ee	26		

TABLE 2*

Summary of Phonetic Values For International Phonetic Alphabet

Phonetic Element	Relative Striking Power Value	Relative Mean Time in Seconds	Subscript 1 is prevowel Subscript 2 postvowel
aɪ *in* pine	30	0.22	
ɔɪ *in* oil	30	.22	
ɔ *in* all	29	.17	
a *in* father	28	.17	
æ *in* cat	28	.17	
o *in* old	28	.17	
eɪ *in* fame	28	.22	
ɪu *in* you	28	.17	
ʌ *in* sun	27	.12	
i *in* see	26	.17	
e *in* ebb	25	.12	
av *in* howl	24	.22	
ɪ *in* is	24	.12	
ɵ *in* her	23	.17	
u *in* ooze	20	.17	
v *in* book	19	.12	
ə *in* the	15	.07	
r	8	.07	
l	5	.07	
w	5	.07	
tʃ *in* church	5	$tʃ_1$ .07	$tʃ_2$ 0.17
ŋ *in* sing	4	.14	
ʃ *in* show	4	.12	
j *in* you	4	.07	
n	3	n_1 .07	n_2 .12

* This table expresses the same data as Table 1, with the International Phonetic Alphabet.

TABLE 2—*Continued*

Phonetic Element	Relative Striking Power Value	Relative Mean Time in Seconds	Subscript 1 is prevowel, subscript 2 postvowel
m	3	m_1 .12	n_2 .14
dʒ *in* judge	3	.17	
ʒ *in* pleasure	3	d_{31} .07	d_{32} .12
ð *in* then	3	$ə_1$ .07	$ə_2$ .12
z	3	z_1 .12	z_2 .14
g	3	.12	
k	3	k_1 .02	k_2 .07
t	3	t_1 .02	t_2 .07
f	2	.12	
v	2	v_1 .07	v_2 .12
d	2	.07	
b	2	.12	
p	2	p_1 .02	p_2 .07
s	2	.12	
h	1.5	.07	
θ *in* thin	1	.12	

Relative Tone Level of Vowels		Effects of Neighboring Consonants on Vowels	No effect: h, k, g, ng
ɤ, ɔ	2	*Low*, f, v, p, b, m, l	
u, o	4		
ɔ, aʏ, ə, ʌ	6		
o	8	*Middle Low*, r, w, θ, ð	
ɪu, ɔɪ	10		
aɪ	12		
æ	19	*Middle High*, d, n, z, t	
e	21		
eɪ	22		
ɪ	24	*High*, s, tʃ, ʃ, j, dʒ, ʒ	
i	26		

Appendix B

Theories of Metaphor

What is a metaphor? The theory I shall propose, tentatively and for the sake of discussion, because I am aware of its incompleteness, though I believe it gets somewhere near the main truth, will appear in its clearest light if we first contrast it with alternative theories of metaphor, of which I distinguish three. It is hard to find clear-cut examples of writers who defend one or the other of these views,[4] and perhaps that does not matter. They are, at least, possible and defensible views, and, more or less explicitly, they have all been held at one time or another.

The first theory of metaphor I shall call the *Emotive Theory.* It is a commonplace that metaphorical combinations of words in some way violate our normal expectations of the way words are put together in English. A metaphor is perceived as a dislocation, or misuse, of language, though it differs from other ways of misusing language in having a peculiarly valuable and interesting character, so that this sort of misuse is often called a supreme use of language. It is this character that the Emotive Theory aims to explain.

To make this theory most plausible, we must conceive the meaning of a word more narrowly than we did in the preceding section; according to the Emotive Theory, a word has meaning only if there is some way of confirming its applicability to a given situation—roughly, only if it

[4] The chief writers are sorted out somewhat in Note 16-C.

has a clear designation. For example, the sharpness of a knife can be tested by various means, so that the phrase "sharp knife" is meaningful. We may also suppose that "sharp" has some negative emotive import, deriving from our experience with sharp things. Now, when we speak of a "sharp razor" or a "sharp drill," the emotive import is not active, because these phrases are meaningful. But when we speak of a "sharp wind," a "sharp dealer," or a "sharp tongue," the tests for sharpness cannot be applied, and therefore, though the individual words are meaningful, the combinations of them are not. In this way the emotive import of the adjective is released and intensified.

A metaphor, then, according to the Emotive Theory, is an example of what we looked for earlier but could not find: an expression that has emotive import but no meaning. But clearly it is not an example of such an expression, and therefore the Emotive Theory is wrong. There are, in fact, at least two things wrong with it. First, it rests upon too narrow a concept of meaning, and also of testability. The connotations of "sharp" can still, some of them, apply to tongues, even if its designation does not. And therefore it is not correct to say that there is no test for sharp tongues. Anyone who often scolds and finds fault sarcastically can be said to have a sharp tongue; these are the tests. Of course the tests for sharp tongues are not the same as the tests for sharp razors, but the tests for sharp razors are not the same as the tests for sharp drills, either. Second, it will not do to explain metaphor in such a way as to entail that all metaphors are emotive. They can be emotive, and many of them are; they don't have to be. Perhaps a sharp wind is a wind we don't particularly care for, but "sharp wind" is not highly emotive, like "birdbrain" or "stinker." Moreover, if in "sharp wits," "sharp" is not pejorative, but honorific, this must be because its meaning is being changed in the new context, so that it cannot be meaningless. Finally, phrases like "sharp immortality" and "sharp indolence" *are* meaningless, but in them "sharp" has no emotive import at all.

The Emotive Theory differs from the other three theories in denying meaning to metaphors; the others are all cognitive theories.

The second theory of metaphor I shall call the *Supervenience Theory.* The defense of this theory begins with the observation that poetic language, and metaphor in particular, is capable of conveying meanings that literal language cannot convey. Why else, indeed, would we have need of metaphor, unless it supplied a mode of speech for which there is no substitute? Proponents of the Supervenience Theory would generally, I think, brush aside examples like "sharp wind" as not "true" metaphors, or not the important sort: but in Plato's metaphor of the Cave or Dostoyevsky's metaphor of the Underground, they would say, the natural becomes capable of bearing a supernatural meaning. Only through metaphor—and its extensions in myth and ritual—is language freed from the restrictions of literal speech and permitted to range abroad at will.

According to this theory, the meaning of a metaphor does not grow out of the literal meanings of its parts, but appears as something extraneous to, and independent of, them. The literal meanings are overridden and lost; the metaphorical meaning is inexplicable in terms of them.

There is a familiar analogy. A phrase in a language that has a special meaning all its own, not depending upon the meanings of its words, is an *idiom;* a foreigner cannot figure out the meaning of "*chez lui*" or "by the way," just working from a grammar and dictionary. The Supervenience Theory regards a metaphor as a species of idiom. Like the Emotive Theory, but for a different reason, it denies that metaphors can be explicated. In this respect these two theories differ from the two yet to be considered.

Just because an idiom is an idiom, its meaning has to be learned all at once; it is, in effect, a new word, and is listed as such in the foreign-language dictionary. But when we read a metaphor, we can figure out at least part of its meaning without having such a dictionary. How is this possible? Here the Supervenience Theory has to make a fundamental distinction: there is a method by which we come to understand "The cat is on the mat"; but this has nothing to do with the way we come to understand William Blake's

> Tyger! Tyger! burning bright
> In the forests of the night,
> What immortal hand or eye
> Could frame thy fearful symmetry?

("The Tyger"). A metaphor cannot be construed from the interactions of its parts; it calls for a special act of intuition.

The implications of this theory now appear: it presupposes a theory of knowledge, and that raises problems that we are not yet prepared to deal with. We shall take them up in Chapter IX, §23. Meanwhile, we can justly regard the Supervenience Theory as a last resort. If, in other words, a reasonable theory of metaphor can be given, which accounts satisfactorily for its peculiar characteristics, and if this theory implies that metaphorical meanings can be analyzed and explicated, then, though the Supervenience Theory will not be refuted, it will be rendered unnecessary.

The third theory of metaphor I shall call the *Literalist Theory.* The term "literal" has two common meanings. (a) It is opposed to "figurative," as excluding metaphors, similes, and other tropes. (b) It is opposed to "metaphorical"—which is the sense in which I use it here. A simple comparison ("His house is like my house") is a literal expression, in that it uses none of its words metaphorically. And this is also true of one sort of simile:

> his frosted breath,
> Like pious incense from a censer old

(Keats, "Eve of St. Agnes"). The Literalist Theory is that metaphor is a disguised or telescoped simile. "Our birth is but a sleep and a forgetting" is to be construed as "Our birth is like a sleep and a forgetting"; the metaphor "passion spins the plot," from

> In tragic life, God wot,
> No villain need be; passion spins the plot;
> We are betrayed by what is false within,

(Meredith, "Love's Grave") is to be construed as "passion *is like something that* spins *and* the plot *is like something spun*," for this is a double metaphor, in that passion only metaphorically spins and plots are only metaphorically spun.

The concept taken as fundamental by the Literalist Theory is that of *ellipsis*. This is a notion that modern grammarians are uneasy about; if nowadays people nearly always say, "She is the one I adore," it seems artificial to regard it as elliptical for "She is the one *whom* I adore"—they are not conscious of leaving out anything. But there are sentences where we could say with some confidence that certain words are implicit, though not uttered, because they are needed to complete the sense by ruling out other possibilities. "If he's going, I'm not" requires another "going," rather than "staying," to be understood after "not." The Literalist Theory, then, holds that metaphors are elliptical similes. Since there is no fundamental difference, they can be understood the way similes are, by the ordinary rules of language, and present no special problems for explication. For the only problem with a simile is that of assembling enough factual information to determine how far it goes:

> Like as the waves make toward the pebbled shore,
> So do our minutes hasten to their end

(Shakespeare, Sonnet LX). It is true that we have to work out the comparison ourselves, but that is not strictly part of the *meaning* of the simile, which only says that the waves and minutes resemble each other in some respect.

Now metaphors and similes are in some ways not very different, and the view that one can be reduced to the other is rather ancient. Nevertheless, it is a mistake.

First, note that there are two kinds of similes: (1) An *open simile* simply states that *X* is like *Y*—the minutes are like the waves. (2) A *closed* simile states that *X* is like *Y* in such and such a respect. In the lines

> And custom lie upon thee with a weight,
> Heavy as frost, and deep almost as life

(Wordsworth, "Ode: Intimations of Immortality from Recollections of Early Childhood") custom and frost are compared in "heaviness," custom and life in "depth." Closed similes work like metaphors, and can be restated fairly satisfactorily as metaphors—"Custom is frost-heavy"—but not

all metaphors, I think, can be satisfactorily restated as closed similes--for example, in "The moon lies fair upon the straits," what is it that the moon lies like? But a metaphor cannot be reduced to an open simile, either, for they work very differently in poetic contexts. The open simile is empty and uncontrolled without a context: *A* is like *B*, but in what relevant respects the context has to inform us. The metaphor is full and rich, apart from any context; indeed, the function of the context is rather to eliminate possible meanings than to supply them. A metaphor is not an implied comparison.

Logical Absurdity

The fourth theory of metaphor I shall call the *Controversion Theory*. This odd name is the best I have been able to discover for either the theory of metaphor or the general rhetorical strategy of which it is a species. Consider first a certain kind of discourse, to be called *Self-Controverting Discourse*. Its essential principle is that the speaker or writer utters a statement explicitly but in such a way as to show that he does not believe what he states, or is not primarily interested in what he states, and thereby calls attention to something else that he has not explicitly stated—"If he wins, I'll eat my hat." It is discourse that says more than it states, by canceling out the primary meaning to make room for secondary meaning. The principle has extremely broad application, for it underlies a variety of tactics. Irony is a clear example: when you make a statement ironically, you show, by tone or in another way, that you are withdrawing your statement in the act of making it, and thereby suggest the opposite. There are many other ways of doing the same thing: you can label your statements a "joke" or a "story" or a "parable"; you can put them into verse, which carries the suggestion that your chief purpose is not to give useful information. You can use names that don't name anything, like "Huckleberry Finn" or "Yoknapatawpha County," or say that any resemblance to actual persons, living or dead, is purely coincidental. You can put in obvious exaggerations, or violations of the laws of nature. You can be evasive about the details, and thereby show that you aren't really prepared to verify your statements or submit them for verification.

In all these cases, the strategy is similar: the reader can see that you are not asserting the statement you make (to assert is to evince and to invite belief), but since the statement is made, and something is presumably being asserted, he looks about for a second level of meaning on which something *is* being said. And in poetry the chief tactic for obtaining this result is that of *logical absurdity*. In other words, it is the logical absurdity of statements in poems that gives them meaning on the second level.

Let us use the term "attribution" for any linguistic expression containing at least two words, one of which denotes a class and also charac-

terizes it in some way, and the other of which qualifies or modifies the characterization. I shall call an expression an attribution whether it is merely a phrase, "large dogs," or a complete sentence, "The dogs are large." But when I require the distinction, I shall speak of "phrase-attributions" and "sentence-attributions." The term that is modified in either case, "dogs," I shall call the *subject* of the attribution; the other term, "large," the *modifier*. Notice that I do not say dogs are the subject, but the *word* "dogs."

Consider now those attributions that have the peculiarity of being *logically empty attributions*. I do not say they are meaningless attributions; they simply have a certain logical property: they are, or contain parts that are, inapplicable to the world. And these logically empty attributions are of two fundamental sorts.

A *self-implicative attribution* is one in which the meaning of the modifier is already contained in the meaning of the subject, and therefore the modifier adds nothing to the whole expression. If the self-implicative attribution is a phrase ("two-legged biped," "old harridan"), it is *redundant;* the entire attribution is not logically empty, but the modifier is useless. If the self-implicative attribution is a sentence ("Bipeds are two-legged," "Harridans are old"), it is *tautological.*

Now, it is possible to utter self-implicative attributions unwittingly, from ignorance or haste—some people don't know that harridans are old by definition. But it is also possible to utter them wittingly, giving clear evidence that you know what you are doing. Then the utterance controverts itself. The astute reader (or listener), seeing that you are apparently serious about what you and he both know is logically absurd, must look about for another possible meaning. If he can find it among the connotations of the modifier, he can give a meaning to the whole expression. It becomes no longer a bare self-implication, but a *significant self-implication:* that is, an attribution that is self-implicative, and therefore logically empty, on the level of what the modifier designates, but not on the level of what the modifier connotes.

I shall give a few examples. First, redundancy:

> Seven years we have lived quietly,
> Succeeded in avoiding notice,
> Living and partly living.

(Eliot, *Murder in the Cathedral*[5]). This is a double redundancy—taking the words literally—since "living quietly" entails "living," and "living" entails "partly living." The second and third times "live" turns up, we understand its redundancy on one level, but we instantly turn to reflect upon the rich connotations of this word to see which of them we can bring into the context. Another type is a pair of synonymous terms: "Th'inau-

[5] From *Murder in the Cathedral* by T. S. Eliot. Copyright, 1935, by Harcourt, Brace and Company, Inc., and reprinted with their permission.

dible and noiseless foot of time" (*All's Well That Ends Well*, V, iii, 40); Empson[6] gives this example and several others. The reader, seeking to circumvent the apparent repetitiousness, pays more attention to the subtle connotations that make the slight differences in meaning than he would if each word were alone.

For an example of tautology, the Eliot passage may be matched with

> I cannot live with you
> It would be life

(Emily Dickinson[7])—that is to say, "If I should live with you, I would be living." Empson, again,[8] has shown in detail how rich is the meaning of "Let me not love thee, if I love thee not" (George Herbert, "Affliction"). Compare:

> This Jack, joke, poor potsherd, | patch, matchwood, and immortal diamond,
> Is immortal diamond

(Hopkins, "That Nature Is a Heraclitean Fire and of the Comfort of the Resurrection"[9]).

It may seem strange to apply to poetry the cold machinery of formal logic. But poetic statements, like all statements, have a logical form, and I am arguing that it is just their peculiarities of logical form on which their poetic power depends. There is not room here to dwell in detail upon the full meaning of all the lines I quote—to consider, for example, the way "immortal diamond," and its implicit conception of the soul, is given a kind of resurrection in the Hopkins lines, by first appearing, in the subject, among a handful of humble things, and then suddenly coming to the fore, by itself, in the predicate. This is rare and rich. But our present concern is only with the elementary point that, on the literal level, this clause is a tautology, and it is the recognition of its tautological character that forces us to read its higher-level meanings out of it.

Metaphorical Attributions

A *self-contradictory attribution* is one in which the modifier designates some characteristic incompatible with the characteristics designated by the subject—"four-legged biped," "Circles are square." A bare self-contradiction is just that; but when the modifier connotes some characteristic that can be meaningfully attributed to the subject, the reader jumps over the evident self-contradiction and construes it indirectly, on

[6] *Op. cit.*, pp. 108-11.

[7] From "I Cannot Live with You," *The Poems of Emily Dickinson*, ed. by Thomas H. Johnson. Reprinted with the permission of the Belknap Press of the Harvard University Press.

[8] *Op. cit.*, p. 207. He calls this "ambiguity by tautology"; cf. the discussion of his seventh type in ch. 7.

[9] Reprinted from *Poems of Gerard Manley Hopkins*, 3d ed., N. Y. and London: Oxford University Press, 1918, by permission of the Oxford University Press.

the principle that the writer knows he is contradicting himself and wouldn't utter anything at all unless he had something sensible in mind. Then the expression becomes a *significant self-contradiction.*

The simplest type of significant self-contradiction is *oxymoron:* "nasty-nice," "living death" (Milton, *Samson Agonistes*), "unkindly kinde" (Donne, "Song"), or "These my feet go slowly fast" (Lovelace, "The Snayl"). But it is easy to find examples of larger ones:

> And what you do not know is the only thing you know
> And what you own is what you do not own
> And where you are is where you are not

(Eliot, "East Coker"[10])—or Wordsworth's description of the London masses,

> melted and reduced
> To one identity, by differences
> That have no law, no meaning, and no end

(*The Prelude*, Book VII, ll. 726-28). We might even include Marianne Moore's "imaginary gardens with real toads in them" ("Poetry").

But there is another kind of self-contradiction that is more indirect, in the sense in which "male female" is a direct contradiction but "female uncle" an indirect one. To call a man a "fox" is indirectly self-contradictory because men are by definition bipeds and foxes quadrupeds, and it is logically impossible to be both. To call streets "metaphysical" is indirectly self-contradictory, because streets are by definition physical, not metaphysical. And these are two examples of metaphor. "The man is a fox" says that the man has the characteristics connoted by "fox"; "metaphysical street" attributes to the street characteristics connoted by "metaphysical." It is easier to decide what characteristics are connoted by "fox" than to decide what characteristics are connoted by "metaphysical." Metaphysics flourishes in New Haven, to be sure, even on an "ordinary evening," but more in Linsly Hall than in the streets. If "metaphysical streets" is meaningful at all, it must be because some connotations of "metaphysical" can be found to apply to it: for example, they may—compare them with Prufrock's streets—wander like a metaphysical argument, or they may—like Berkeley's physical world—have no existence outside the mind. In any case, I propose that whenever an attribution is indirectly self-contradictory, and the modifier has connotations that could be attributed to the subject, the attribution is a *metaphorical attribution*, or metaphor.

But this generalization, though I think true, does not go both ways, and so it does not yet provide a complete theory of metaphor. It is probably too strong to say that in D. H. Lawrence's lines,

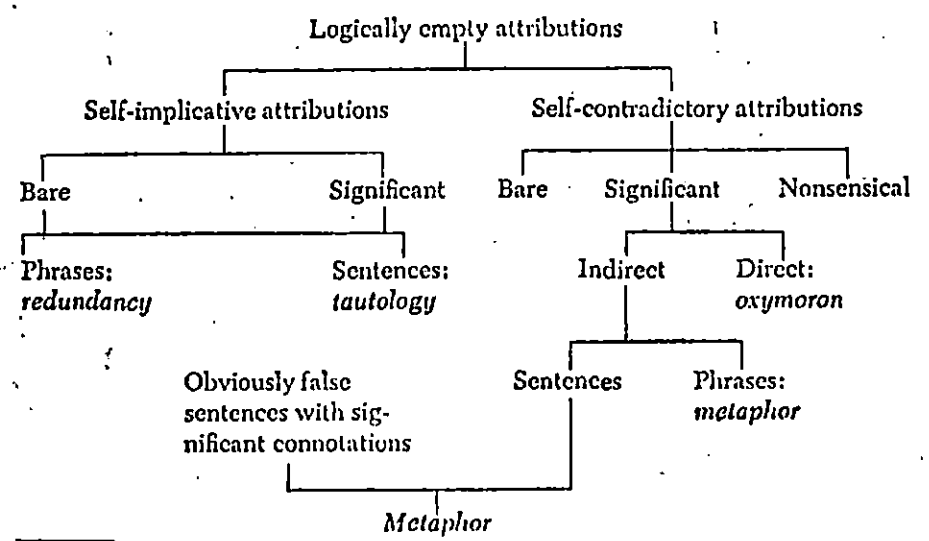
> You who take the moon as in a sieve, and sift
> Her flake by flake and spread her meaning out

[10] From *Four Quartets*, New York: Harcourt, Brace & World, 1943. With permission.

("The Sea"[11]), it is self-contradictory to speak of spreading a meaning out. Yet there is evidently something queer about this expression that shows us it is metaphorical, not literal. For another example, it is a saying among theatrical people that "Outside Broadway, everything is Bridgeport," which evidently applies the connotations of the name of my much-maligned native city to the hinterlands in general. We know how to construe this sentence, though it is not self-contradictory, but merely absurd; that is, it is so obviously false, and so obviously known by the speaker to be false—since if he knows what "Bridgeport" refers to, he knows it has city limits—that we know it is not merely a literal statement.

One way of resolving the problem is this. Most words, quite apart from their standard meanings, have certain *presuppositions*. These are the conditions under which we regard the word as correctly applied. For example, "Barbara" does not designate sex—indeed, it has no designation at all, being a proper name—but it presupposes *being a girl*, which is what is meant by saying that it is a girl's name. "Bridgeport" is a city's name. "Loan" is correctly applied to money; that is one of its rules. So "spread," we might say, requires that what is spread be a physical stuff, and *being physical* is its presupposition, though not part of its definition. When, therefore, it is applied to something that is not physical, it is misapplied, and can make a metaphor.

We may then restate the Controversion Theory as follows: a metaphor is a significant attribution that is either indirectly self-contradictory or obviously false in its context, and in which the modifier connotes characteristics that can be attributed, truly or falsely, to the subject. It may be helpful to exhibit the distinctions we have been making by a diagram:



[11] From "The Sea," *Collected Poems of D. H. Lawrence*, copyright 1929 by Jonathan Cape & Harrison Smith, Inc. Reprinted with the permission of Jonathan Cape, Ltd., The Viking Press Inc., and the Estate of the late Mrs. Frieda Lawrence.

The more difficult it is to work out connotations of the modifier that can be attributed to the subject, the more obscure is the metaphor—but this obviously depends upon the powers of the reader. As long as there are such connotations, it is still a metaphor, however obscure. But if there are no such connotations, we have not a metaphor, but *nonsense* of a particular kind. It is not as easy as it might seem to discover clear-cut examples of nonsensical attributions; even if we put all English adjectives in one hat, and all nouns in the other, and drew them out at random, we would find that the strangest combinations yield possible meanings upon reflection; and this is a significant feature of living language that has a bearing on another point I shall come to in a moment. Moreover, it must be admitted that we cannot know with certainty that a given attribution is nonsensical, because someone may find a meaning in it that we have overlooked, perhaps by inventing a line of poetry in which the attribution works.

Thus, for example, I once made up the expression "laminated government" in class, on the spur of the moment, as an example of nonsense. A student later pointed out to me a very similar expression in a book on government that gives it, in context, a definite meaning.[12] I should think "participial biped" and "a man in the key of A flat" are very probably incapable of being explicated, and also such old philosophical favorites as "Consanguinity drinks procrastination."[13]

The Controversion Theory explains one of the most puzzling and important features of metaphor, its capacity to create new contextual meaning. Sometimes we have an idea and search for a metaphor to mean it—though even in this case we don't know fully what we shall decide to mean until we find the metaphor. But sometimes we invent, or hit upon, a metaphor and find that it gives us a new idea. The reason is that the connotations of words are never fully known, or knowable, beforehand, and very often we discover new connotations of the words when we see how they behave as modifiers in metaphorical attributions. The metaphor does not create the connotations, but it brings them to life. For example, suppose we take the modifier from the metaphor "rubber questions" (E. E. Cummings), and combine it with a variety of nouns:

rubber cube roots
rubber melody
rubber joy

[12] "In contrast to the monolithic state, the strength of American political, economic, and social organization is its laminated structure . . . In this laminated society of pluralistic loyalties, it is obvious that the country is able to preserve its strength and unity, literally its integrity, so long as each of the constituent organizations makes only such demands upon its members as can rationally be reconciled with their obligations to other organizations." George A. Graham, *Morality in American Politics*, New York: Random House, 1952, p. 302.

[13] See Bertrand Russell, *An Inquiry Into Meaning and Truth*, New York: Norton, 1940, p. 209.

rubber garden
rubber cliffs
rubber hopes

Some of these are quite certainly nonsense; in others, the combination yields a strange new meaning because the subject singles out for attention a hitherto unnoticed connotation of the modifier.

In this way a metaphor is able to mean something that no literal combination of words in existence at a given time can mean. It augments the resources of our language, just as the Supervenient Theory insists. But the Literalist Theory is right in saying that metaphor is nevertheless analyzable.

Congruence and Plenitude

It must be admitted that it is a long leap from simple attributions to the complex texture of actual poems. Therefore the Controversion Theory worked out here is only a framework. We have, however, something to which we can appeal in trying to resolve the problem with which we started in this section: whether there is a logic of explication. For a metaphor is a miniature poem, and the explication of a metaphor is a model of all explication. The problem of construing the metaphor is that of deciding which of the modifier's connotations can *fit* the subject, and the metaphor means *all* the connotations that can fit—except those that are further eliminated by, because they do not fit, the larger context. Consider "O frail steel tissues of the sun" (G. H. Luce), which some of I. A. Richards' protocol-writers in *Practical Criticism* had so much trouble with. It is a multiple metaphor, and its total regional meaning is the resultant of a number of clashes and interlockings of words. We think in what connotative senses the sun may be said to have tissues, and a tissue to be steel, and steel to be frail. Or, to put the words in right order, "frail" prepares us to respond in a variety of possible ways; "steel" can only accept some of the connotations of "frail"; "tissue" further rejects and limits; and when the metaphor completes itself in "sun" only certain of the originally possible meanings of the separate words still survive—except that some of them, too, may be pushed out by the larger context.

In explicating the metaphor we have employed two principles—and the same may be said of whole poems. First, there is the Principle of Congruence. "Laminated" can connote the isolation of parts, but not in "laminated modulation," for modulations cannot have isolated parts. This is what "fitting" has to mean, I think; in assembling, or feeling out, the admissible connotations of words in a poem, we are guided by logical and physical possibilities. But second, there is the Principle of Plenitude. All the connotations that can be found to fit are to be attributed to the poem: it means all it *can* mean, so to speak.

The two principles of explication constitute the method, or logic, that we have been looking for. But two fundamental questions about them remain.

First, is the method decisive? There can be no doubt that the method produces agreement among critics in a large number of cases. And when a poem is very complex, and different readers work into it from different angles, so that each finds things the others have missed, their explications supplement each other and converge as they expand—consider, for example, the many readings of Keats' "Ode on a Grecian Urn." A proposed explication may be regarded as a hypothesis that is tested by its capacity to account for the greatest quantity of data in the words of the poem—including their potential connotations—and in most poems for which alternative hypotheses can be offered it will turn out in the end that one is superior to the other.

Nevertheless, it remains theoretically possible that even such a complex discourse as a poem is radically ambiguous, in the strict sense. For the sentence "He rents the house," two incompatible explications can be given, and, without a context, there is no way to choose between them. Suppose—a far-fetched analogy—we have six odd-shaped pieces of cardboard and are asked to fit them together into a simple symmetrical figure. It may be that *A* fits them together into a triangle, and *B* into a diamond. Both have solved the problem; it simply has two solutions. Neither is wrong, though any other would be wrong. The sort of ambiguity we find in "He rents the house" is unlikely to occur in complex and controlled discourse. Gray's *Elegy* contains the line "And all the air a solemn stillness holds," which is syntactically ambiguous because "air" can be either the subject or object of "holds." But we do not need to make a choice; the ambiguity suggests that it is hard to distinguish between the air and the solemn stillness. Therefore this line does not make the poem as a whole ambiguous. Whereas in "He rents the house," we do have to choose, because a man cannot both pay rent for and accept rent for the same house at the same time.

Where a poem is as a whole ambiguous, in the strict sense, it has no single correct explication, though it has a limited number of equally correct ones.

There is another way of regarding the process of explication. To read a poem—that is, to sound the words, not necessarily aloud, and understand them—is to perform it, or, in my technical sense, to give it a production. A reading usually begins with the printed marks, and is analogous to the violinist's reading of a score. We found in Chapter I, §4, that unless we take the aesthetic object in the case of music to be the particular production, contradictions result. But if we take explication-statements as descriptions of particular readings of the poem, we are back with relativism, for every explicator is talking about his own private production. Yet if

explication-statements are not descriptions of particular readings, what are they?

I think they are statements about how productions are to be carried out—how, in the colloquial sense, the poem is to be performed. The explicator is something like the music teacher or coach. The list of potential secondary meanings of the words shows what *can* be produced from them. The explication, under the Principles of Congruence and Plenitude, shows what constitutes a *correct* performance. But we doubted in the case of music that there *is* a single correct performance; why, then, should there be a single correct performance of poetry?

In some cases, as we have agreed, there may not be: an ambiguous poem is one of which two or more equally congruent and plenary explications can be given. But if explication is subject to these two principles, what it can make of the words, with their connotations and in their syntactical relations, is generally fixed and focused. The explicator cannot make so free with his marks on paper as the violinist with his marks. For the explicator's marks are not arbitrary signals for specialized items of behavior—this note to be stopped, the bow to change its direction at this point—but parts of a living language deeply implicated in the thoughts and experiences of many human beings.

There is still the second of our two final questions: what is the justification for adopting the Principles of Congruence and Plenitude as a general method of explication? They might, of course, be given an instrumentalist justification, on certain assumptions that we shall have to consider in Chapter XI, §28. Adopting these principles tends to make us read poems as complexly and coherently as possible—though the Principle of Congruence, since it only rules out impossibilities, does not guarantee that poems read by it will necessarily turn out unified. If the value of a poem depends in part on its coherence and complexity, then in the long run adopting the two principles will maximize poetic value. This makes the principles depend upon a theory of value, but they are not relative unless value is relative, and once the principles are adopted, questions of value can be ignored in the explication itself.

The instrumentalist justification may be the answer, but I think our problem may be part of an even deeper one for which no perfectly adequate solution has yet been found. In all empirical inquiry, when we choose among alternative hypotheses that explain a certain body of data, we are guided by a general principle, the Principle of Occam's Razor, which enjoins us always to adopt the simplest hypothesis. The simplest hypothesis will be the one which explains the most by the least; it is a principle of intellectual economy. But though we use this principle, and indeed make it almost part of the definition of "rationality," we do not know how to justify our use of it—or at least many philosophers today are much puzzled by the problem. Some, however, would say that the very notion of empirical explanation, when we consider it, involves the ac-

counting for much by means of little—unless a hypothesis is at least somewhat simpler than its data, it is not really an explanation at all. Therefore any good reason we have for explaining things is also a good reason for explaining them as simply as possible.

The Principles of Congruence and Plenitude play in explication a role analogous to that played by the principle of simplicity in scientific inquiry; and perhaps at bottom they may even all be special cases of some broader principle of economy. The very notion of critical explication seems to involve getting as much meaning out of the poem as possible, subject only to some broad control that will preserve a distinction between "getting out of" and "reading into." In the preceding section we found that "literature" seems to be definable in terms of its second-level meaning as supremely significant language, and surely poetry is the kind of literature that exhibits this multiplicity and resonance of meaning to the highest degree. But if this is so, then the most appropriate approach to poetry would seem to be that which is fully open and alive to all its semantical richness, however subtle or recondite.